

# THE MUSICAL WORLD,

A WEEKLY RECORD OF

**Musical Science, Literature, and Entelligence.**

To know the cause why music was ordained;  
Was it not to refresh the mind of man,  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

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## WHAT IS TO BE DONE FOR THE CHOIRS?

BY A LAY-VICAR.

"I returned and saw under the sun, that the race is not to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, not yet favour to men of skill; but time and chance happeneth to them all."—*Eccles. ix. 11.*

I AM a Lay-Vicar. I have been a Choir-boy. Neither as the one nor as the other have I received the emoluments which the founders of those offices awarded for the performance of the duties attached to them. As a choir-boy I received limited rations and a still more limited education. As a vicar-choral, I receive not the proportion of endowment to which I am entitled, but a compensation in lieu thereof; the amount of such compensation being fixed by those who were to receive the surplus!

Is it a wonder then that I should have looked anxiously for the Report of the "Commissioners appointed to inquire into the Ecclesiastical Revenues in England and Wales"? Is it a wonder then that I should feel bitterly disappointed at finding this Report silent as to the future prospects of that oppressed class to which I belong?

Long and anxiously have I enquired, What is to be done for the Choirs? But neither the ponderous reports of the Commissioners, nor the vigorous remonstrances of the Cathedral chapters, have furnished me with a reply. Long and anxiously have I looked for some champion to protect our interests, some lion who should arise out of Judah, to rescue us from our present destitute and servile condition; to restore to us, those privileges and emoluments of which might and not right has so long deprived us; and to increase our numbers to those enjoined by our several statutes, whereby the service of our cathedrals would once more effectually tend to the welfare of the Church, the salvation of man, and the glory of God.

With the exception, however, of your own correspondent, Mr. Gauntlett, whose zeal and intelligence in the cause he has undertaken, calls for our admiration, as much as his good-will towards the choral members of the church, calls for our warmest thanks, no such champion has

appeared. But though Mr. Gauntlett is in himself a host, able to do good service in behalf of the 'Music of the Church,' and towards its 'Advancement,' he ought not to be left to bear the brunt of the battle alone. Surely some of the clerical defenders of the inviolability of our cathedral establishments, were called upon, no less by worldly prudence than by Christian charity, to throw their protecting shield over their poorer brethren.

At length, however, my eyes were gladdened by reading the announcement of 'A Letter to Archdeacon Singleton on the Ecclesiastical Commission, by the Rev. Sydney Smith.' This announcement made me pause in a resolution which I had just taken, to step forward, and advocate, to the best of my abilities, the claims to consideration of the Lay members of our cathedrals. It is true, Byron's epithet, 'Smug Sydney,' rang in my ears,—but what of that? I felt that he must vindicate our rights in vindicating those of his order, from which they are inseparable; and that he would vindicate those of his order who could doubt? Had he not been from early life a stickler for his order—had he not written for his party—had he not spoken for his party—and had he not thereby obtained that prebendal stall in St. Paul's, which neither the rigid orthodoxy of his opinions, nor the clerical propriety of his demeanour, would ever have achieved for him? And what is now his party, in the great struggle now going forward? "That, of course, (the reader exclaims) to which every member of every cathedral in the kingdom necessarily belongs." Tush, reader, you are utterly in the wrong, as I have been; the party of the Rev. Sydney Smith, who rails against men 'in purple and fine linen,' is that of the deans and chapters only;—as for the minor canons and vicars-choral, they may go the dogs, for what this champion of the inviolability of prebendal rights cares, provided he can but preserve the patronage attached to his place. That indeed is the theme on which he keeps continually harping, from one end to the other of his pamphlet, which is at once the most curious and the most amusing ever written upon so grave a subject. The writer is by no means choice in his weapons, offensive or defensive. If a grave argument is not at hand, he makes a joke serve his purpose as well. When he cannot quote a statute, he substitutes a Dutch chronicle, and if he fancy his subject getting a little wearisome, he enlivens it with a personal sketch, so piquant and so like, that there is no mistaking who sate for the portrait. So that it forms altogether a well-spiced shilling's-worth; but as it does not contain one word in favor of *my order* (though all the arguments for the rights of the prebends must apply with equal force to those of the humbler members of the church) I will, with the writer's permission, use it as a peg on which to hang a few remarks; and if I speak of him occasionally with less of reverence than befits his station, I beg him to believe that I do so for no other reason than because I feel assured, by his own pamphlet, that he dislikes unmingled gravity in matters of this description.

"Imago animi est sermo. Qualis vir talis oratio."

I have no desire to offend him. I have not the power, still less the inclination. If I attempt at any time to 'sew up his mouth,' I will, as honest Isaac Walton says by the frog, "in so doing use him as though I loved him."

It would, indeed, be ungrateful to do otherwise, seeing the amusement which his letter has afforded me. With how little variation might be applied to him the words of St. Bernard\* to Peter, Abbot of Cluny, (I hope the learned gentleman will excuse my translation. There are no thanks due to the Dean and Chapter of — that I can translate it at all. Whereas, had they done their duty by me, instead of picking up by my own labour a few scraps of latin, I should have had a belly full of it, in return for my services in the choir,—but let that pass now.) “What you have been pleased to write,” said St. Bernard, “I have received with open hands. I have read it with avidity, aye again and again, and the more I have read, the more have I been delighted. Your jokes, I confess to be incomparable. They are at once pleasantly facetious and gravely wise. I marvel, indeed, how you can put so much method into your mirth—that your jokes do not descend into levity, while your propriety mars not their effect. While you preserve your dignity in such wise, that to you might be applied the saying of a devout man, ‘*If I had ever laughed nobody would have believed me.*’”

And now to business. The Rev. Sydney Smith has, since the accession of his Whig friends to office, received the reward of his fidelity to them, in a rich prebendal stall at St. Paul's. He has, consequently, become one of that class who have for a long series of years governed the humbler members of their cathedrals with a rod of iron. Accordingly, as we expected, we find him showing no bowels of compassion either for the Minor Canons or the Vicars Choral. The Minor Canons are able to take care of themselves, and no doubt will do so. The Vicars Choral must try to do the same; and as no more able member of our body has stepped forward for the purpose, I have resolved to do battle against this Philistine, “although but a youth, and he a man of war from his youth,” and the “stones of the brook” which I will sling against him, shall be the *justice of our claims, and the injustice of our treatment.*

The first thing which excites the writer's surprise, is the ‘Constitution of the Commission,’ and he will, perhaps, allow me to participate with him in this feeling, although on somewhat different grounds.

“As the reform,” says he, “was to comprehend every branch of churchmen, bishops, dignitaries, and parochial clergymen, I cannot but think it would have been more advisable to have added to the commission some members of the two lower orders of the Church—they would have supplied that partial knowledge which appears in so many of the proceedings of the commissioners to have been wanting—they would have attended to those interests (not episcopal) which appear to have been so completely overlooked—and they would have screened the commissions from those charges of injustice and partiality, which are now so generally brought against them. There can be no charm in

\* En nunc quod placuit scribere, obviis manibus suscepi. Legi avidè, libenter relego, et placet sæpius repetitum. Placet fateor, jocus. Est enim et jucunditate gratus, et serius gravitate. Nescio siquidem quomodo inter jocandum ita dispositis sermones vestros in judicio, ut et jocus levitatem non redoleat et auctoritas conservata hilaritatis non minuat gratiam. Porro auctoritas ita servatur ut illud sancti viri meritò vobis possit aptari: “Si quando riebam, non credebatur mihi.”

the name of bishop—the man who was a curate yesterday, is a bishop to-day.”

I, on the other hand, am surprised that, as the commission was appointed to enquire respecting the “Revenues and Patronage belonging to the several Archiepiscopal and Episcopal Sees to all Cathedral and Collegiate Churches, &c.,” and, consequently, to enquire whether those revenues and funds have been properly applied; I, I say, am surprised that no one was named to that commission able to investigate those complaints of unjust treatment, which have been so long and so loudly made by the junior members of our cathedral establishments. Much, indeed, is that omission to be regretted. I would not shock the prelatical dignity of the Bishop of London, by proposing that a member of one of the choirs should be added to the commission. Nor would I cloud for one moment the cheerful countenance of the jocund Residentiary of St. Paul’s, by suggesting that that indefatigable vicar choral of his own cathedral, Mr. Richard Clarke,\* should be elevated to that office; although the commissioners might search long elsewhere, and search in vain, for the information which his industry has collected touching the rights and privileges of *his order*.

But I should have been glad to have seen named in this commission some noblemen known to be favorable to the cultivation of music in our churches, and whose patronage of this branch of the art, would have furnished a satisfactory guarantee to its professors that their interests would not be overlooked. It may be said that the Archbishop of York, who is a Director of the Ancient Concerts, will naturally take under his peculiar care the claims of the lay members of the Church. I, for one, with the greatest respect for the Archbishop, and there is no member of the bench who has greater claims to public regard, have little hope of his doing so. As a churchman, he is naturally biassed in favor of churchmen, and, as such, inclined to look with distrust and suspicion at any remonstrance which those members might present, against the treatment they receive at the hands of their spiritual rulers.

That I am justified in this view of the case, is shewn by the perfect silence observed by the commissioners upon this subject. The idea of considering the state of the vicars choral, their numbers, their efficiency, or their rate of remuneration, has no more entered the head of the Archbishop of York, than that of the anti-episcopal correspondent of the Archdeacon of Worcester, whose letter might very properly have been entitled,—‘*A Letter to Archdeacon Singleton, against the Bishop of London,*’ whom it most decidedly accuses of robbing the Dean and Chapter of St. Paul’s, for the purpose of enriching his own See.

And now, reader, for a treat—a choice bit from an old Dutch chronicle, appropriately preserved, no doubt, in the classic library of Holland House, which this clerical smiter of episcopal dignities has extracted for the purpose of showing the system of self-appropriation adopted by *Charles James of London*.

“I met the other day, in an old Dutch chronicle, with a passage so

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\* The exertions of this gentleman in behalf of his brethren of the several choirs, deserve their warmest thanks. The time must come when his wishes must be fulfilled, and we trust that he will live long to enjoy the fruits of the good fight which he has fought.

apposite to the subject, that though it is somewhat too light for the occasion, I cannot abstain from quoting it. There was a great meeting of all the clergy at Dordrecht, and the chronicle thus describes it, which I give in the language of the translation :—‘ And there was great store of Bishops in the town, in their robes goodly to behold, and all the great men of the state were there, and folks poured in in boats on the Meuse, the Merve, the Rhine, and the Linge, coming from the Isle of Beverlandt and Iselmond, and from all quarters in the bailiwick of Dort; Arminians and Gomarists, with the friends of John Barneveldt and of Hugh Grote. And, before my Lords the Bishops, Simon of Gloucester, who was a bishop in those parts, disputed with Vorstius and Leoline the Monk, and many texts of Scripture were bandied to and fro; and when this was done, and many propositions made, and it waxed towards twelve of the clock, my lords the bishops prepared to set them to a fair repast, in which was great store of good things, and among the rest a roasted peacock, having, in lieu of a tail, the arms and banners of the archbishop, which was a goodly sight to all who favoured the Church; and then the archbishop would say a grace, as was seemly to do, he being a very holy man; but ere he had finished, a great mob of townspeople, and folks from the country, who were gathered under the window, cried out ‘ Bread! bread!’ for there was a great famine, and wheat rose to three times the ordinary price of the *sleick*; and when they had done crying ‘ Bread! bread!’ they called out ‘ No Bishops!’ and began to cast up stones at the windows. Whereat my lords the bishops were in a great fright, and cast their dinner out of the window to appease the mob; so the men of that town were well pleased, and did devour the meats with a great appetite; and then you might have seen my lords standing with empty plates, and looking wistfully at each other, till Simon of Gloucester, he who disputed with Leoline the monk, stood up among them and said ‘ *Good my lords, is it your pleasure to stand here fasting, and that those who count lower in the Church than you do should feast and fluster? Let us order to us the dinner of the deans and canons, which is making ready for them in the chamber below.*’ And this speech of Simon of Gloucester pleased the bishops much; and so they sent for the host, one William of Ypres, and he, much fearing the bishops, brought them the dinner of the deans and canons; and so the deans and canons went without their dinner, and were pelted by the men of the town, because they had not put any meat out of the window like the bishops; and when the Count came to hear of it he said it was a pleasant conceit, and that *the bishops were right cunning men, and had ding’d the canons well.*”

This story is so good and so apposite, that I longed to know the author, and I felt that it would be an act of injustice both to his memory and to the readers of this amusing pamphlet, should his light be suffered to remain hidden any longer under a bushel. I have searched out who he was, and found out not only that, but also why his name and that of his chronicle have been so carefully suppressed. In the first place, then, he who tells the tale is a namesake of our facetious pamphleteer, *Andreas de Smit*, the chronicler of Brabant; in the next, his name is omitted, seeing that the writer cared not that it should be known that there existed such another merry Andrew Smith in bygone

times; and seeing also that it would have been impolitic to quote the finish of the story, which tells quite as much against the deans and chapters, as its commencement tells against the bishops. Let the reader judge.

"And when the famine had ceased, and plenty reigned once more over the land, several worthy citizens repented them grievously that they had so despitefully used the deans and canons, for that they had not put any meat out of the windows in the time of famine, like as the bishops had done. And they held converse together how they might best make amends to our holy mother the church for these their misdeeds. And while they pondered in their minds how they might most fitly bring this to pass, one Heinric van Delft, a discreet man and a shrewd, counselled his brethren, saying—'Cudgel your brains no more about it; for there is not in the whole barrel one herring better than another; seeing that if the bishops ding'd the canons out of the fair repast prepared for them, where got the deans and canons that same? Were not the beeves fatted in Saint Nicholas' pasture, and the goodly capons in the croft of St. Martin?' And when he had thus spoken, the good men of the city remembered them, one and all, how that Saint Nicholas's pasture and the croft of St. Martin, had been given in the old time to maintain the singing men, and how, that being goodly and profitable, that the canons had possessed themselves of them, and given unto the singing-men a small stipend in lieu thereof—whereupon the citizens departed quietly, no man saying aught more upon the matter unto his neighbour."

Here take I my leave for this week. I have of course not done with the Letter to Archdeacon Singleton. When I have,\* I propose to examine the Memorials addressed by the several Chapters to the Ecclesiastical Commission.

### THE YORK ORGAN.

THE following is an authentic account of the Stops and Copulas contained in this instrument. There are three rows of Manuals. The Great and Choir Organ manuals extend six octaves, the same compass as the old-fashioned grand piano-forte. The swell descends to C, the 8-foot pipe. There are six copula stops, joining the three organs and pedals together, in various manners; and seven composition pedals. The Pedal board extends only two octaves.

The Stops are as follows:

Great Organ.....	24
Choir .....	9
Swell .....	12
Pedale .....	8
Total .....	53

\* Any communications from members of choirs, stating the *emoluments they actually receive*, and those which they consider themselves entitled to, under the statutes of their cathedrals, may be addressed, free of expense, to the Editor of the Musical World, who has the means of communicating them to the writer of this article, by whom they shall be employed, as far as they are available.

## Table of Stops.

GREAT ORGAN.			CHOIR ORGAN.		
	Ranks	Feet	Stops throughout.		Feet
Open Diapason .....	4	16	Open Diapason ..		16
Stopped Diapason .....	2	8	Stopped Diapason .....		8
Principal .....	4	8	Principal .....		8
Fifteenth .....	4	4	Flute .....		4
Flute .....	2	..	Fifteenth .....		4
Sesquialtra, 2, each of .....	4	..	Stops not throughout.		
Mixture, 2, each of .....	3	..	Open Diapason to C (8 feet)		
Trumpet .....	4	16	Dulciana to GG.		
N. B. Dr. Camidge has taken out the			Trumpet to GG.		
Twelfths, and forbade the introduction			Trumpet (one Octave only taken from the		
of the Clarions!			Pedale)		
SWELL ORGAN.				Ranks	Feet
Open Diapason .....	2	8	Sesquialtra .....	5	..
Stopped Diapason .....	1	4	Oboe, Horn, Cremona, & Trumpet	4	8
Principal .....	3	4	Dulciana to Tenor C.		

It must be recollected that as the German manuals stop at the 8-feet pipe, (and very properly so) the great strength of the York organ is lost, unless coupled on the pedal board. We subjoin a list of the double and unison stops, (that is, of the 32 and 16 feet pipes) when the pedal board has the advantage of the copulas. This, compared to the Haerlem and other foreign large organs, is altogether transcendent.

PEDALE.				Feet
	Ranks	Feet		Feet
1 Open Diapason Double .....	32	12	Stopped Diapason, in the Great Organ	8
2 Ditto Ditto .....	32	13	Ditto	8
3 Open Diapason, in the Pedale .....	16	14	Stopped Diapason, in the Choir	8
4 Ditto Ditto .....	16	15	Trombone .....	32
5 Ditto Ditto .....	16	16	Trumpet .....	16
6 Ditto Ditto .....	16	17	Ditto .....	16
7 Open Diapason, in the Great Organ ..	16	18	Ditto .....	16
8 Ditto Ditto .....	16	19	Ditto .....	16
9 Ditto Ditto .....	16	20	Ditto .....	16
10 Ditto Ditto .....	16	21	Ditto .....	16
11 Open Diapason, in the Choir .....	16			

It would occupy too much space to particularize the principals, fifteenths, and remaining stops, but some idea of the *weight* of the pedals may be gathered from the above enumeration of the double and unison stops alone. It is to be regretted that the choir organ should have been arranged by Dr. Camidge without either compound stops, or a double diapason. The absence of a double diapason and the clarions from the swell, is truly deplorable. The pedale organ would have borne, and requires, half a dozen clarions and a most ferocious sesquialtra. As the organ now stands, all persons accustomed to the brilliancy of a Snetzler, Harris, or Bridge, are deceived most completely in the real volume and body of tone; there being no helpers in the instrument to contrast with and draw out the unisons. The pedale organ, distinct from the manuals, is this:

PEDALE.				Feet
	Ranks	Feet		Feet
Open Diapason Double .....	2	32	Double Trumpet .....	32
Ditto Unison .....	3	16	Unison Trumpet (a single Octave) .....	16
Ditto, a single octave .....	1	16		

## TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—Having noticed in a recent number of your excellent periodical, an announcement respecting a new system of Organ and Piano-forte tuning, it occurred to me, that a few remarks, illustrative of the most generally received existing methods, might not be unacceptable to your readers. It is not my intention to enter minutely into the origin, or to determine the exact quantity, of that dissonance technically termed the "Wolf," and well known as the invariable concomitant of all instruments restricted to twelve fixed intervals or semitones in the septive. Investigations of this nature are to be met with at great length in the works of many eminent mathematicians and writers on acoustics, and particularly in the treatise on Harmonics, by the learned Dr. Smith. It may be sufficient for our present purpose to state, that the dissonance in question can be shewn to arise from the natural constitution of the diatonic scale, which strictly requires not only the familiar division of tones and semitones, but a still more minute gradation of the whole tones into major or minor, according to their relative position in the scale. The following experiments will likewise demonstrate at once the impossibility of perfect harmony in all keys on the instruments alluded to, and, at the same time, afford some insight into the principles of Musical Temperament. Take the middle C of a Piano-forte or Organ, and, having tuned it to a fork, proceed to tune the G above a *perfect* 5th: from this G tune the D below a *perfect* 4th, and so on, by ascending fifths and descending fourths, through a series of twelve intervals, the last note of which will be F natural; from this F tune the C above a *perfect* 5th. The C thus produced will be found considerably *too sharp* to form a perfect octave with the C from which the tuning commenced. Again, from middle C tune successively the following intervals *perfect* major thirds, C-E, E-G sharp, G sharp, C, the C thus produced will be *too flat* to form an octave with the first C. From these experiments we learn that perfect 3rds and 5ths are incompatible with perfect octaves, but as the latter are indispensable, it is evident, that to flatten the 5ths, and sharpen the major 3rds, is the essential basis of Musical Temperament. I now proceed to the application of these principles to the tuning of instruments, as practised in the systems of either *equal* or *unequal* temperament; and 1st, of the former, the object of which is to disperse the wolf, or imperfection, through the various keys, so as to render them equally harmonious;—it is produced by a slight and equal flattening of the fifths, so that the resulting semitones may be in the ratio of twelve mean proportionals between any given note and its octave. This system is well adapted for the piano-forte, but as it involves an excessive sharpness of the major thirds, has generally been considered objectionable on the organ, for which instrument the following temperament is more usually adopted. The fifths, E flat, B flat, F, C, G, D, A, E, B, F sharp, C sharp, G sharp, are tuned considerably flatter than in the temperament previously described, so as to produce the perfect major thirds. C-E, G-B, D-F sharp, A-C sharp, E-G sharp, F-A, B flat-D, E flat-G. This proceeding relieves the above intervals at the expense of others, and renders the organ intolerable in all the keys beyond three flats or four



sharps. The writer has been in the habit of using a medium between the two temperaments described, and which may be said to combine to a certain extent the advantages of both. The perfection of tuning obviously depends on the equal distribution of the 'wolf,' combined with exact agreement of the unisons and octaves. In organ tuning these objects are secured by attention to the vibrations or 'beats,' which arise from dissonant intervals, their respective rapidity forming an accurate test of the degree of dissonance. In the piano-forte, the beat may not be so evident, but still, sufficiently so to those who are accustomed to listen for it—to whom, in connexion with a little theoretical knowledge, it will prove an infallible guide. I cannot conclude these cursory remarks without expressing an opinion, in common, I presume, with most who are practically acquainted with the subject,—that the equal temperament which I have endeavoured to describe, when *fairly* applied to the piano-forte, leaves little or nothing to be desired within the capabilities of the instrument, as it can be mathematically demonstrated to be THE ONLY SYSTEM which will produce a perfect equality in the intervals. Your's, &c.

#### AN ORGAN BUILDER.

[The "Organ Builder's" principle of tuning appears to be similar to that applied by Mr. Wortmann, alluded to in No. 41 of "The Musical World." Our correspondent has described at length that which was already known. It would have been both valuable and interesting had he been at the same pains to explain his own principle of tuning both the organ and piano-forte.—Ed.]

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#### MUSICAL LECTURES.

EXTRACT FROM MR. WARD'S LECTURE ON MUSIC AT THE MECHANICS' INSTITUTION, MANCHESTER, on the 13th of January. Mr. Andrew Ward, professor of the Logierian system of musical education, delivered a very interesting and perspicuous lecture in the theatre of the Mechanics' Institution, on the nature and construction of the minor scale, chord, and melodies in the minor key. The whole of the seats were occupied immediately on the doors being thrown open, and the auditory repeatedly afforded manifest tokens of approbation. In addition to some effective voices selected from the musical class, a few professional singers were engaged, for the purpose of illustrating by example the positions assumed by the lecturer. A set of beautiful diagrams, and the grand piano-forte, under the management of Mr. Richard Andrews, formed material aids to the business of the evening. Mr. Ward commenced by observing that in this, his third public demonstration, he should confine himself closely to the subject announced, contenting himself with a brief recapitulation of previous discourses on the nature and character of melody and chord, as applicable to the major key. The diatonic scale and chord (major,) the outline of the doctrine of fundamental bass, of the seventh and ninth, were glanced at, so far as seemed necessary to render obvious their evident and striking peculiarities. Of the minor key, Mr. Ward observed that, speaking generally, it had been characterized as *mournful*, as the scale of art in contradistinction to the major as the scale of nature. Guido had changed the B flat in the major into B natural, to become the leading note to C, and correspondingly it had been found necessary in the formation of a minor to change the G natural into G sharp, to become the leading note to A. Teachers of singing, for practical purposes, had added also the F sharp; and as the minor scale is considered the scale of art, every one has

thought proper to mould it to his peculiar fancy—some ascending one way, descending another. Now, as the chord C major is extracted from the major scale, so is the chord A minor extracted from the minor scale. The minor scale is deducible from the major scale, and is equally *natural* as the major itself. The minor key is *not always* of necessity *mournful*, nor the major cheerful, a melancholy feeling prevailing many melodies in the major key, while many cheerful compositions are written in the minor. The well-known and really beautiful air, '*Down, Down, heigh, derry down,*' is an exemplification of this statement. After playing the air, Mr. Ward introduced then, and repeatedly in the course of the evening appropriate instances of major glees of a serious cast, immediately followed by minor glees of a cheerful character, observing that there are many compositions entirely major (*without a single minor chord*;) but there is no *minor* composition extant, which is not interspersed with major chords. Thus proving the minor scale to be decidedly richer than the major. If the minor were entirely a thing of art, how is it that many of the simplest, wildest, and most beautiful of our mountain melodies are written in the minor key; and so completely unartificial in their source as to repudiate the idea that the minor scale is other than founded in nature? Mr. Ward assumes C as the datum of all major scales, and A of all minor; in A the G sharp is the distinguishing characteristic which stamps it minor. This sound exchanged for G, a modulation takes place, and the key becomes C major.

There has been considerable diversity of opinion expressed in reference to the number of semitones forming the major or minor third; some contending that there are four half-tones in the major, others five, some three in the minor, others four. 'Who shall decide when doctors disagree?' Taking common sense for our guide, and naming the half-tones in the major third, it is only necessary to count them for ourselves. Dr. Crotch counts them into four; the late Mr. Shield, in his *Treatise on Harmony*, with more reason, into five—e.g.

C, C sharp, D, D sharp, E.

As it is a rule in music to enumerate *inclusively*, upon what pretence can the above half-tones be counted otherwise?—The minor third, agreeably to the scale of A, stands thus:—

A, A sharp, B, C.\*

The same reasons apply in this instance.

All concord would be monotonous—hence the agreeable effect produced by the judicious employment of scientific discord. The seventh and ninth from the fundamental bass form sounds of this character, and in combination with the common chord comprise a rich volume of harmony. The lecturer wished it to be distinctly understood that *no minor chord can carry a seventh*;† seeming instances may always be traced to be a chord containing a ninth, a seventh, and a suspended fourth over the third, called by Rousseau 'the chord of double employ,' viz., a major and a minor chord united, frequently appearing to be the fourth chord from the usual close.

\* We contend for *Four* semitones for the Major third, and *Three* for the Minor; seeing that the first distance, or semitone, commences at C sharp. When starting upon a journey, you have not accomplished one mile until you arrive at the second milestone.

Thus, C, C sharp, D, D sharp, E, major third.

0 1 2 3 4

And A, or B flat, A sharp, B C minor third.

0 1 2 3

† We do not here perfectly understand Mr. Ward. It appears to us that every note in the scale admits of the seventh, major or minor.

## REVIEW.

*There is a Flower.* A Ballad. Composed and dedicated to William Dixon, Esq. by William Bayley. COOPER.

The characteristics of this melody are—elegance of melody, delicacy of feeling, correctness of expression, and appropriateness with variety of accompaniment. A novel and pretty feature in the bass to the last bar of the symphony will lead the tasteful amateur to anticipate an elegant composition,—and he will be more fastidious than the critic if it disappoint him.

*The Sacred Musical Offering*; edited by Charles Purday. Vol. II. Z. T. PURDAY.

The following attractions are offered to the public in Mr. Purday's Musical Annual. In the first place the volume, containing 103 pages at 12s. is brought out in an elegant manner, as regards the engraving, paper, printing, and extrinsic ornament. In the next place the subjects are judiciously selected; and to crown all, the contributions are, without an exception, respectable, while a large majority of them are from the pens of first-rate musicians. To sum up our opinion of the whole publication in a few words, it exhibits less *mediocre*, and more sterling composition, than we remember to have met with in any work of the like class and pretension. Among the foreign masters of eminence appearing in the table of contents, are Michael Haydn, Beethoven, Romberg, Himmel, Pleyel, Voigt, Neukomm, Klitz, Graef, and Herold; among those of our own countrymen are Neilson, Westrop, Webbe, Perry, Charles Purday, Wilde, and Rawlings. To offer separate critical remarks upon twenty-two compositions, and where several of them exhibit talent of a high order, would be both unworthy and impertinent if not ample; and if ample, as they deserve, an inconvenient space of our publication would be occupied by them alone. The mere memoranda we had put down in going through the book would fill two or three pages. The Proprietor and Editor must be content with an honest recommendation of their sacred musical offering.

*Fantasia on the two favorite subjects, 'The light of other days,' and the March from Balfe's opera 'The Maid of Artois,' composed for the Piano-forte, by J. Moscheles.* CRAMER.

*Characteristic tribute to the Memory of Malibran; a Fantasia for the Piano-forte, by J. Moscheles.. Op. 94.* OLLIVIER.

Although of moderate difficulty, there is evidence of the Master-hand throughout the first of these compositions. Excellent in design and keeping, with a charming variety pervading the whole. In the introduction, the subjects of the succeeding movements are alluded to in a masterly and effective manner. The passages that intermediately occur, are brilliant and graceful; and throughout, we have all that variety of harmony and modulation that might be anticipated from the superior talent and acquirements of the author.

With respect to the second piece, we do not remember to have been more reduced to a nonplus, than in endeavouring to convey an idea of its character. In construction it is of stupendous difficulty, and to all appearance embraces a retrospect of the career of the gifted being whom it professes to celebrate, conceived with Delphic wildness, and strange coherence. Although the intention of the composer is followed with difficulty, and at intervals can only be surmised, the last two pages we feel to bear a palpable reference to the fearful scene of her final triumph, when that tremendous closing shake rang in the ears of her auditory, and will tardily leave the recollection of all who heard it. Mr. Moscheles never could have anticipated a sale for this piece, seeing that we suspect few besides himself can give due effect to it.

**ORPHEUS:** a collection of *Glees*, by the most admired German composers, with English Poetry; dedicated to the Glee-singers of the United Kingdom. Book 3. EWER.

The third number of this cheap, portable, and, in every respect, delightful little publication, and which, for variety's sake, should form part of the collection of every glee club, increases in merit and interest. A hunting chorus by Weber, from the 'Euryanthe,' strongly characterized by his dramatic faculty, and a most charming little melody by Kreutzer, have especially arrested our attention. The words too, adapted by F. W. R., are deserving of marked commendation: so judiciously and tastefully has this gentleman fulfilled his task, that, upon several occasions, (in this piece of Kreutzer's, for instance) the rhythm and accents are so accurate, and the sentiment so felicitously preserved, that they appear to have been the original compositions, and the music written for them.

### CONCERTS.

**SOCIETY OF BRITISH MUSICIANS.**—The third concert was given last night at the Hanover-square Rooms. We subjoin the programme:—**PART I.** Symphony, G Minor, W. S. Bennett—Duet (MS. Opera), 'I ask no vows,' Miss Birch and Mr. Wilson; W. L. Phillips—Song, 'Welcome, thou man of sorrows,' Miss M. B. Hawes; W. Hawes—Concerto, E flat, Pianoforte, Miss Pyne; Field—Quartet, 'And shall the soul,' Mrs. E. Seguin, Miss M. B. Hawes, Mr. J. Barnett, and Mr. C. Purday; J. Barnett—Cantata, 'Mad Bess,' Miss Birch; Purcell—Overture (MS.) Chevy Chase, G. A. Macfarren. **PART II.** Overture (MS.) Medora e Conrado, Cipriani Potter—Aria (MS.) 'A superar,' Medora e Conrado, Mrs. E. Seguin; Cipriani Potter—Glee, 'With sighs, sweet rose,' Miss M. B. Hawes, Mr. J. Barnett, Mr. Turner, and Mr. C. Purday; Calcott—Solo, Violin, Introduction and Polonaise, Mr. Musgrave; W. T. Musgrave—Song, 'Friend of the brave,' Mr. E. Seguin; Calcott—Overture (MS.) Frankenstein, W. H. Holmes. Leader, Mr. Willy—Director, Mr. Tutton. We regret our inability to give as full an account of the performance as it deserves, seeing that the whole concert was generally considered to be the best of the season. It will be seen that five MS. compositions were introduced. Mr. W. L. Phillips's duet, (part of an opera, founded, as we hear, upon Lord Byron's *Don Juan*), although correct and pleasing music, was scarcely in accordance with the sentiment of the words. Mr. Macfarren's overture to 'Chevy Chase' will, in all probability, be pronounced the best piece of descriptive writing that has hitherto proceeded from the pen of that very clever young musician. Not only is it highly imaginative, but the features of the old ballad are accurately preserved and delightfully treated. It was tumultuously applauded. Mr. Potter's overture and aria from what we conjecture to be an operetta, are very sterling compositions, although, perhaps, rather too much dilated. The instrumentation is most admirable. Mrs. Seguin is entitled to very high praise for the talent and energy she displayed in executing the task allotted to her by the composer. Mr. Holmes's Overture to Frankenstein, although a very clever piece of writing, does not display sufficient self-reliance, both in construction and treatment. Failure in one's own resources, is more honourable than success, where the model adopted constantly obtrudes itself. With a little exertion, Mr. Holmes can write a better overture than that to Frankenstein.

It would be unjust to conclude a notice of the concert, however brief, without expressing our gratification at Miss Pyne's Piano-forte performance; also at Mr. Musgrave's violin solo. As to execution and expression, both were excellent. Calcott's glee, which was delightfully performed, received an unanimous encore: but the vocal performance of the evening, entitled to

the most marked applause—which indeed it received, was Miss Birch's singing of Purcell's 'Mad Bess.' The style, the enunciation, and the expression, were most satisfactory. This young lady, whose quality of voice, and general accomplishment have long pleased us, made a step in the art upon the present occasion, which, with her able tutor, Sir George Smart's direction, she may direct with considerable advantage to herself, and credit to him. Mr. E. Seguin was warmly greeted for his singing of Calcott's song.

The obstreperous approbation of those Academy youths, if persevered in, will render these concerts little better than a nuisance.

### PROVINCIAL CONCERTS.

**DEVONPORT CLASSICAL HARMONISTS.**—The fourth concert was given on Tuesday last, at the Royal Hotel, to a numerous and select audience. Mr. and Mrs. F. N. Crouch, and Miss Taylor, were the vocalists. Mr. Moore led. In the course of the evening Mr. Locke played, in a masterly manner, some flute variations upon 'Rule Britannia,' accompanied by Mr. Lancaster on the piano-forte. The encores were so numerous, that nearly the whole of the second act was repeated. Two ballads, 'Oh! gaze upon the moon,' sung by Mrs. Crouch, and 'Old Father Land,' by Mr. Crouch, and both compositions by that gentleman, gave much satisfaction. The latter piece was encored. The performance and direction of the whole concert, reflected credit upon every individual concerned.

**BATH.—THE MISS BROADHURSTS' CONCERT,** took place on Friday evening last, and, notwithstanding the universal prevalence of the epidemic, was very fashionably attended. The instrumental stars of the evening were the Miss Broadhursts, and their reception, on first appearing, was, indeed, encouraging and flattering—but when they had played a magnificent duet of Czerny's on two Piano-fortes, the applause was actually tempestuous. We were not surprised at this—for prepared as we were, by the opinion of the first musical judges, unprejudiced and unbiassed even by the feelings of friendship, for consummately good playing, we confess we were after all struck with astonishment at the brilliancy and finish of their execution. Nor was the display confined to mere brilliancy or articulate rapidity, which may be called the mechanical excellencies only; but it was accompanied throughout by the most precise exactness in time, by the soul of music—fine expression, and by those delicate graces of style which indicate natural as well as cultivated taste. What added the finishing charm to the performance was this—that, abounding as it did in scientific difficulties, purposely constructed to exhibit the proficiency of the artists, all these were accomplished without any apparent laborious effort—with lady-like ease and perfect composure. The band, to whom piano-forte playing of a superior order can be no novelty, listened with attention as rapt as that of the audience.

The vocal artists were Miss Clara Novello, Mrs. A. Shaw, Mrs. E. Loder, Mr. Millar, and Mr. Edwards. Miss Novello has made since we last heard her, extraordinary improvement both in her voice and style. The former is greatly increased in power, and the latter in energy. In long *sostenuto* passages, one is astonished how and when she contrives to take her breath. Her good-natured, merry countenance, did not lead us to anticipate such success as she attained in the pathetic 'Tribute to Malibran.' Mrs. Alfred Shaw was justly encored in Haydn's beautiful Canzonet, 'She never told her love,' in which correct expression, the most distinct verbal and musical utterance, combined, with considerable power of voice, to constitute a *chef d'œuvre* of song. Mr. Millar, in Pacini's 'Chi sa dir,' acquitted himself with great taste, as did Mrs. E. Loder, in 'Dove sono,'—As a concerted piece, we liked Spohr's 'Night's lingering shades,' the best in the selection. Mr. Loder led, and Mr. F. Loder presided at the piano-forte.—*Bath Herald.*

**PLYMOUTH CONCERTS.**—Mr. Rowe's Third Concert took place at the Royal Hotel, on Wednesday February 1st, on which occasion an assemblage both elegant and fashionable, attended to hear Miss Clara Novello, who was engaged expressly for these concerts by the spirited conductor of them, Mr P. E. Rowe, at a great expense. The concert commenced with Beethoven's overture *Coriolan*, which was well performed by the orchestra. Mr. F. N. Crouch sang the songs and duets allotted him with taste and judgment. Miss Taylor, in the charming canzonet, 'She never told her love,' sang with a degree of feeling that brought down a rapturous encore: she was also loudly applauded in her duet for harp and piano-forte. We must not forget to mention the brilliant manner in which the piano-forte part was sustained by Mr. Macdonald. This gentleman by his assiduous attention is a great acquisition to these concerts. We now come to the great attraction of the evening, Miss Clara Novello. Of the quality of her voice there are not, we presume, two opinions: and certainly it is of the finest character. Her undeviating correctness of intonation—her purely correct and rational style, are most to be admired. She takes no unwarrantable liberties with her author, and what graces she introduces are never at variance with the character of the music. Another characteristic of her singing is, sweetness and equability without effort. Mr. Patey again delighted us with his solo on the violin, also in his accompaniment to Miss Clara Novello's 'Sommo cielo.' This gentleman has been before us at all Mr. Rowe's concerts, and the great pleasure we felt in listening to him has increased our surprise at the committees of the other concerts, not availing themselves of the services of this very skilful *artiste*. Mr. Locke on the flute, played a concertante duet with Mr. Macdonald, with his accustomed brilliancy. We cannot conclude our remarks on the concert, without noticing the great attention paid by Mr. P. E. Rowe in the pains he has taken to gratify his patrons.—*Plymouth Chronicle*.

#### MISCELLANEOUS.

**THE SACRED CHORAL HARMONIC SOCIETY**—have determined upon postponing the performance of the Oratorio of 'St. PAUL,' until the 7th of March. Their object being to make arrangements for performing it in the large hall, instead of the small one.

**DEATH OF CERVETTO.**—This once accomplished Violoncello performer, breathed his last on Sunday the 5th instant, aged ninety.—He had been a member of the Royal Society of Musicians for seventy-two years. In the time of Garrick, Mr. Cervetto's father led the band, and in consequence of his possessing a most prominent proboscis, the gods in the gallery used to call out 'play up nose!'—hence the origin of that phrase, which to this day may be heard in our theatres.

**MR. R. J. STEVENS.**—This well-known composer of some of our most popular glees, and, we should almost suppose, the father of the musical profession, is, we regret to hear, labouring under serious indisposition. He was formerly organist of the Temple, and now holds the Gresham professorship, and organist of the Charter House. The latter appointment he received from the then Archbishop of Canterbury,—a testimony of the Archbishop's respect for him as a teacher, as well as composer.

**ST. MARK'S, PENTONVILLE.**—The situation of organist to this church has lately been declared vacant. That clever organist, Mr. Pyne, Jun. who has for many years occupied the station, resigned his post in order to accompany the late clergyman (and we may add, congregation) to the large chapel in Gray's Inn Road. We understand the wardens of St. Mark's have undertaken to decide upon the qualifications of the candidates, and appointed to a large organ, in a large and new church, a gentleman of no very extraordinary

pretensions to talent or acquirements. This is not the best method of supporting the church.

**CHRIST'S HOSPITAL.**—During the season of Lent, it is an ancient custom for the boys to sup in public; and a very interesting scene the Hall then presents. The senior Grecian reads prayers, the organist to the College performs a voluntary, and the choristers sing an anthem. The musical service this year is rendered remarkable by two rather curious circumstances. The first is, that the organ is played by a little girl about eight years of age, the youngest daughter of Samuel Wesley. This child, Thomasine Wesley, has for these two years past taken her station at the huge organ in the Hall, built by Elliott and Hill; and with her brother-in-law, Mr. Glenn, the organist to the College, executes the voluntary. Those who know the power requisite to master the touch of so large an instrument, would scarcely deem it credible. The other circumstance is novel in its character. There being doubts as to the efficiency of the Christ Hospital choristers, a loan has been effected in the persons of some Paulites and King's Chapel boys. These recruits are placed behind the legitimate denizens of the choirs, and are invisible to the visitors below, in the body of the Hall. Which of the three choirs was the most efficient, is difficult to determine; but no person was deceived with the idea that the performance was of a very extraordinary nature. If it be essential that the Christ Hospital choristers have the credit of it, would it not be better to clothe the recruits from St. Paul's and the King's Chapel in the garb of the charity, and place them boldly, side by side, with their companions?

**THE KING'S CHAPEL BOYS.**—The Chapel Royal at St. James's has been for nearly twelve months under repair, and consequently the choristers have had a long holiday. It has been mentioned to us as a matter of surprise, that the master of the boys has not availed himself of their services to assist the choir of St. Paul's. The Dean would doubtless have rejoiced in the presence of a choir of sixteen youthful voices; and His Majesty, from his well-known love for the art, and respect to the Chapter, would have readily granted his permission, if *want of leave* had been any objection. Why does not the Rev. Sidney Smith look after these things?

**ST. PETER'S, SAFFRON HILL.**—Mr. Hill, the builder of the York and Birmingham organs, has lately erected a beautiful instrument in this church, which has met with the unqualified admiration of the congregation. The Rev. Mr. Mortimer preached on the occasion of its opening, to a crowded auditory. His subject was, *the music of the Church*; and the matter of his discourse was as able and original, as its delivery was striking and eloquent. A handsome sum was collected to meet the expense of the new organ.

**MISERIES OF MUSICIANS.**—A correspondent informs us that the anniversary meeting of the Berwick Harmonic Society has been postponed in consequence of a number of its members being at present ill. "Such," says the writer, "is the prevalence of this lingering disease, *influenza*, that they, even they the cheerful sons of music, are not exempt from it." We have often heard that music can soothe human ailments, but we have yet to learn that it forms a preventive to the *influence of influenza*.—*John Bull*.

**THE VELVET CAP.**—Hummel was in the habit of wearing a small velvet cap when in his study composing, also when he attended rehearsals in large concert rooms. An amateur called on him, to enquire his terms for teaching composition, &c. &c.; after being satisfied on that point, he asked Hummel why he wore his cap so constantly; the latter, (being a bit of a wag) said he could not compose a bar without it, for he never felt inspired but when he donned his cap. The gentleman left Hummel, with a promise that he would attend the next morning to take his first lesson; he did so; but ere he commenced, he pulled out of his pocket a handsome velvet cap with a gold tassel

to it, which he popped on his head, saying—"now for it:" Hummel smiled, but allowed his pupil to enjoy his imaginary inspiration.—This reminds us of Dibdin's song, 'The wisdom's in the Wig.'

#### NOTICE TO CORRESPONDENTS.

DR. HODGES' letter is calculated for the pages of a polemical magazine. We cannot admit of so furious a discussion as that to which it would lead. He will receive a private communication from us by the first available opportunity.

#### Operas, Concerts, &c. for the ensuing week.

Monday, 13th. First Classical Chamber Concert, Willis's Rooms.

Thursday, 16th. First Quartett Concert, Hanover Square Rooms.

Saturday, 18th. Moscheles' First Soirée, Hanover Square Rooms.

#### WEEKLY LIST OF NEW PUBLICATIONS.

##### PIANO-FORTE.

- Cramer (J. B.) Barcarolle from  
Masaniello, arranged by ..... MONRO  
Corri (M.) Spanish Chant ..... T. E. PURDAY  
Ditto Cachoucha ..... DITTO  
Nora Creina ..... DITTO  
Buonaparte's Imperial  
Guard March ..... DITTO  
Russian Krakoviak ..... DITTO  
Czerny's Musical Greenhouse, No.  
10, by J. Clinton ..... WESSEL  
Guinness' Cornet Quadrilles, and  
Cornoepan Waltz ..... JEFFERTS  
Hüntten (F.) Valse célèbre de Bee-  
thoven ..... COCKS  
Souvenir de Bellini ..... DITTO  
Air Française ..... DITTO  
Valse de Baden ..... DITTO  
Marche de Coblenz ..... DITTO  
Barcarole Venois ..... DITTO  
Lochmond Quadrilles. Edward  
Perry ..... OLLIVIER  
Macdonald's 3 Bird Waltzes. .... COCKS  
Rawlings' Rondo on the Mermaid's  
Cave ..... T. E. PURDAY  
Truzzi. Ricci's Chiara di Rosen-  
berg, Piano-forte, (Flute ad lib.)  
Book 1 ..... LONSDALE

##### VOCAL.

- Come and buy each summer flower.  
E. J. Loder ..... T. E. PURDAY  
Fra Diavolo, Comic Opera, 3 Acts,  
adapted from Auber by R. Lacy CHAPPELL  
How I have loved thee. Duet in  
the old English style. J. C.  
Clifton ..... NOVELLO  
Here's to thee, my Scottish lassie.  
W. West ..... T. E. PURDAY  
Lord of the Isle. Ballad, E. Rans-  
ford ..... MASON  
My mother declares I'm a naughty  
girl. Dannelly ..... BALLS  
Marchner. 'Tis money makes  
the man. Bass Song ..... WESSEL  
Man wot sweeps a crossing. Co-  
mic, W. West ..... T. E. PURDAY  
Oh lead me where sweet Philomel.  
Glee, 4 voices, Netherclift ..... NOVELLO  
Oh here's to the holly. E. J. Loder MASON  
Reissiger. "Papa Noah." Comic  
Bass Song, No. 12 ..... WESSEL  
The swain of the mountains. Glee,  
J. J. Jones ..... NOVELLO  
The old willow tree. Ballad, F.  
H. Wilson ..... DEAN

- The emigrant's boat song. J.  
Lodge ..... LONSDALE  
The Calabrian pipe. W. Ball ..... MONRO  
The bridal and the burial. E. J.  
Loder ..... T. E. PURDAY  
There's no love like the first love.  
Ditto ..... DITTO

##### FOREIGN VOCAL.

- Quand de la nuit l'epais nuage.  
Romance in L'Eclair ..... CHAPPELL

##### SACRED.

- Bennett's Choruses, No. 11. "Praise  
him in Judah" ..... CHAPPELL  
Harp of Judah, No. 2. Hart ..... HART  
The Millennial state, No. 11. Ditto DITTO  
Merriott's Congregational Hymns,  
No. 11 ..... NOVELLO  
Children's Hymns, No. 1 DUFF  
Shoubridge's original Psalms and  
Hymns ..... BLACKMAN  
Clark's Congregational Harmonist,  
No. 28 ..... DITTO

##### HARP.

- Chatterton. Le Réve de Malibrán,  
containing "Ah non giunge" .. BOOSEY

##### GUITAR.

- Neuland. Original Air, with Vars. JOHANNING  
Sagrini. Robin Adair, with Vars. DITTO

##### FLUTE.

- Clinton. Overture and Airs of  
Lobe's Opera of Solabella, for  
1 Flute ..... WESSEL

##### MISCELLANEOUS.

- Bochsa. L'Elisir d'Amore, ar-  
ranged for Harp and Piano-forte,  
2 Books ..... BOOSEY  
Burrowes' Airs in Der Freischütz,  
for Piano-forte & Flute, 3 Books COCKS  
Schepen's 12 Malian Canzonets  
for Violin and Piano-forte, 6  
Books ..... DITTO  
Berbiguier and Ernst's 72 Opera  
Airs for Flute and Guitar, 12  
Books ..... DITTO  
L'Harmonie, No. 7. Duet on Hait-  
zinger's Air in Der Freischütz,  
Guitar and Piano-forte ..... JOHANNING  
Tulou and Herz. Brill. Vars. on  
the Barcarolle in Fra Diavolo,  
Flute and Piano-forte ..... CHAPPELL  
Webbe's Marche, 6th Set, for  
Military Band ..... COVENTRY